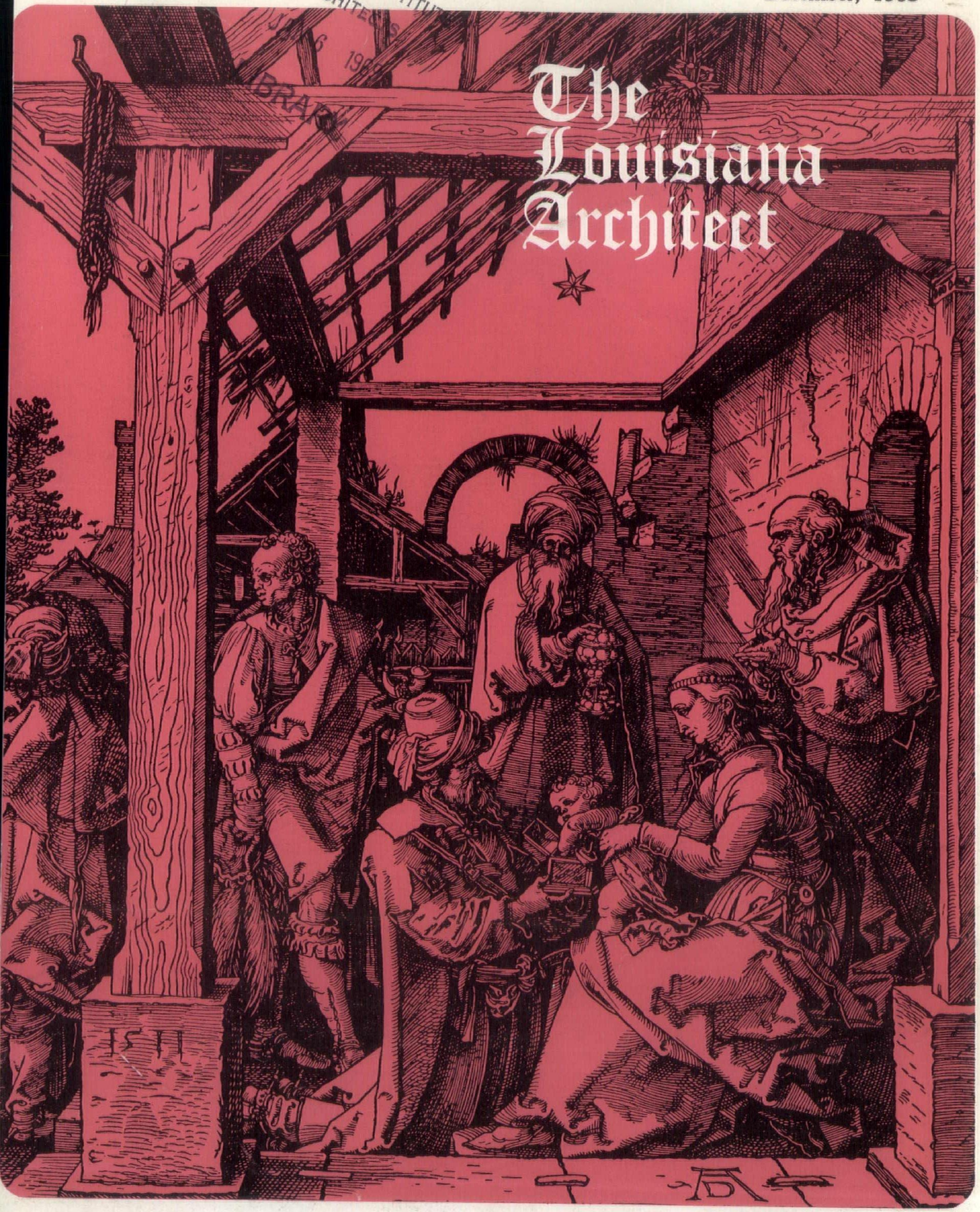
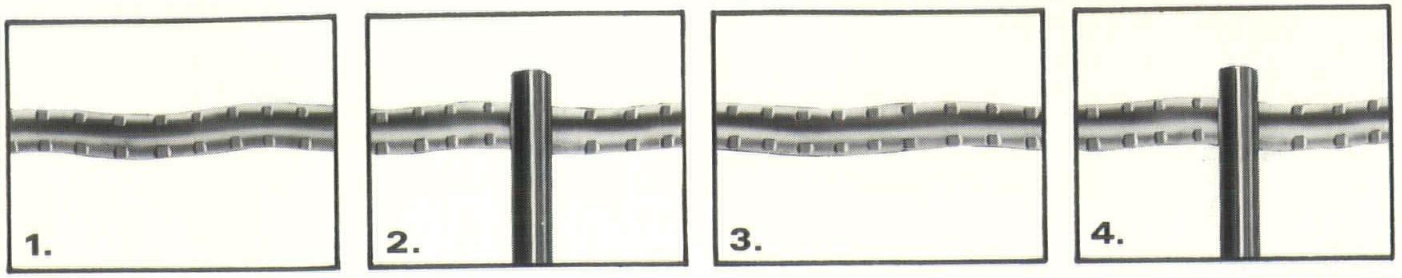
AMERICAN INSTITUTE OF ARCHITECTS

December, 1968

The Louisiana Architect



The Adoration of the Magi-Albrecht Durer, 1511



Strongwall's special design grabs hold of mortar four ways for the strongest bond available . . . with over 300% more gripping power than plain reinforcing. Quality mortar cannot be effective if your reinforcing material doesn't do its job. MidSTATES Strongwall Masonry Reinforcing is engineered to grip mortar better, four ways.

1. Strongwall side rods are knurled on four sides. The rough, indented surface gives better bonding power . . . better gripping. **2.** Cross bars are welded over side rods as recommended by National Bureau of Standards and Corps of Engineers allowing mortar to flow around reinforcing. **3.** Side rods are also deformed with a series of 10-degree bends which work together with knurling to give Strongwall its superior grip. **4.** Cross bars extend ⅛ inch beyond the side rods giving more bonding surface and distributing stresses more evenly across the weld. For full details on MidSTATES STRONGWALL LADDER TYPE MASONRY WALL REINFORCING, send for our illustrated catalog. Truss type reinforcing is also available. Write for complete information.

STRONGWALL *Reinforcing*
Grips Masonry Walls Four Ways!



PUT YOUR BUILDING CONTENTS IN A SAFE...



SAVE YOUR CLIENT 20% ON FIRE INSURANCE COSTS on the building and on its contents by using Certified Concrete Masonry Units.

CHECK WITH YOUR INSURANCE BROKER.

LOUISIANA CONCRETE PRODUCTS INC.

Lake Charles Baton Rouge New Orleans

Professional success in any field is a combination of many elements, two of which are: talent and exposure of talent.

PROJECT PROMOTION

Haven't you often wondered why some firms seem to maintain a steady flow of business, while others are plagued with ups and downs that over work them one month and drain away their profits the next. Is it because of a difference in the talent of the firms? Is it because some architects work harder? Is it just luck? Likely the answer is none of these alone. Certainly these elements differ with every firm, but scarcely any are fortunate in all categories. Perhaps the answer is that too few clients know about the services you offer and the quality of work you do. You may be hiding your light under a basket.

The LAA Project Promotion Seminar, January 31, in Baton Rouge is designed to help you overcome some of the problems you've run up against in keeping a steadily increasing volume of work. You'll hear how a large successful architectural firm handles public relations and work expansion, as well as what a professional public relations consultant recommends to architects.

If you've ever wondered in an interview what's clicking in the mind behind the expressionless face of a potential client, then you are likely to find out from two of our speakers who have faced many architects in this situation.

We invite all LAA members to participate and to expect candid replies to their questions. Perhaps you'll find the answer to an important problem that's bothered you for years. This seminar may open the door to new success in your practice.

IN THIS ISSUE

Lighting Systems for Houses of Worship 6

St. Michael's Episcopal Church, Pineville 8

Desmond Sketch 10

Student Center and Chapel, Southeastern, La. 12

St. Gabriel the Archangel Church, New Orleans 14

St. Henry Catholic Church, Lake Charles, La. 16

EDITORIAL AND ADVERTISING CONSULTANTS

Piet Kessels, AIA, Chairman

J. Buchannan Blitch, AIA • *Morton A. Bernstein, AIA*

Francis Kalmbach, AIA • *Pierce M. Meleton, AIA*

C. E. Newman, AIA • *Hugh G. Parker, Jr., AIA*

Gus G. Quinn, Jr., AIA • *Thilo Steinschulte, AIA*

The Louisiana Architect

Volume VII

Number 12

THE LOUISIANA ARCHITECT, Official Journal of the Louisiana Architects Association of the American Institute of Architects, is owned by the Louisiana Architects Association, not for profit, and is published monthly, Suite 200, Jack Tar Capitol House Hotel, Baton Rouge, La., telephone 348-4331. Editorial contributions are welcome but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Louisiana Architects Association. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to the LOUISIANA ARCHITECT for prior use.

LAA OFFICERS AND BOARD

Howard C. Sherman, President; T. Clayton Smith, Secretary-Treasurer; Donald J. Breaux, Vice President; Ernest E. Verges, Vice President; George M. Leake, Past President; Phares A. Frantz, Perry L. Brown, Daniel P. Sandifer, Thilo Steinschulte, Robert E. Barras, James J. Cochran, Clyde M. Webb, Fernand T. Picou, Kenneth B. Campbell, Clifton C. Lasseigne, Jr., John A. Walker, J. Buchanan Blitch, Stewart S. Farnet, Piet A. Kessels, Murvan M. (Scotty) Maxwell, Stanley W. Muller, Dick Thevenot, Executive Director; Glenda McClanahan, Secretary.

John L. Webb, AIA, Editorial Advisor

Dick Thevenot, Editor

Myron Tassin, Associate Editor

Louisiana Architects Assn., Publisher

John Schaeffer, Art Director

Printed by PIKE BURDEN PRINTING, INC.

Custom Aluminum Fabrication

- Special Windows
- Aluminum Door Frames
- Sun Screens
- Decorative Grilles
- Aluminum Flush Doors
- Window Walls
- Curtain Walls

We are at your service . . . call us for complete design assistance and preliminary estimates

ALUMAGLASS
CORPORATION
739 S. Clark St. New Orleans, Louisiana
504 - 486-6581

Five reasons

why you will want terrazzo

1. **Economy**—For Terrazzo, initial cost ***without*** replacements ***plus*** minimum upkeep costs over a period of years, usually is less than initial cost ***plus*** replacements and higher upkeep costs for other types of floors.

2. **Comfort**—Finished Terrazzo is ***easy to walk on.*** It is inherently non-slip in nature and provides a safe walkway surface.

3. **Cleanliness**—Terrazzo has a smooth, jointless surface which ***cleans easily,*** and thus is sanitary and aseptic. It can be sealed so as to be practically non-absorbent.

4. **Color and Design**—Terrazzo has warmth and beauty. You may specify ***any design*** you wish—pictorial or geometric—in virtually ***any combination of colors.***

5. **Dependable Installation**—This Association's objective is to see that your Terrazzo installations turn out ***exactly as you want them.***

American Tile & Terrazzo Co.
3011 - 37th St.
Phone 834-0290
Metairie, La.

D & L Terrazzo Co., Inc.
2451 Law St.
Phone WH 3-3389
New Orleans, La.

Venitian Terrazzo Co.
2430 Royal St.
Phone 947-7332
New Orleans, La.

Dinon Terrazzo & Tile Co.
709 South Gayoso
Phone 822-2970
New Orleans, La.

Watson Terrazzo Corp.
8450 S. Choctaw Drive
Phone 926-7395
Baton Rouge, La. 70815

Kreig Bros. Terrazzo Co.
P. O. Drawer "P"
Phone 234-9677
Lafayette, La.

LOUISIANA TERRAZZO CONTRACTORS ASSOCIATION, INC.

1440 Sherwood Forest Blvd. Baton Rouge, La. 70815

Lighting Systems for Houses of Worship

M. W. Terkel, President
NL Corporation, Cleveland, O.



The changes which have appeared in technology and architecture, in the understanding of men and human communities, and in the concepts of worship have stimulated the need for lighting techniques and designs to fulfill the required functions of the lighting system. One cannot prescribe the direction which an architect's imagination may take in concept and design, and this often creates a challenge to the engineer as well as to the architect to develop a lighting system that will satisfy the basic requirements of the project.

The shape of the structure might be conventional in square or rectangular configuration; it might be circular or it might be sections of a hexagon or octagon—many styles are emerging from the drawing boards. There is still the need to complement and reveal the numerous architectural features of the interior with highlights and shadows, to provide ample light for seeing and reading, and to create an atmosphere of warmth, dignity and solemnity conducive both to group prayer and to quiet meditation.

The public has become increasingly "light conscious" during the past 15 or 20 years as a result of the increasing lighting standards, which represent the advances made in the field of illuminating engineering. As lighting standards and levels increase in school, office, factory, etc., so must the lighting standards and levels of illumination in houses of worship provide for the wide variety of activities offered by churches and temples today. Lighting appropriate for one project may be inappropriate for another. The problems of each structure must be considered independently to determine the type of lighting system and style of fixture design that will best serve the need of the individual congregation.

Let us consider a specific project—any design concept—and analyze some of the basic requirements involved:

EXTERIOR LIGHTING

As one approaches a church, temple or synagogue, the entrance way should glow with the light of welcome. Architectural features of the building can be emphasized by exterior flood lighting concealed in the shrubbery, on the building, etc. The doorways and stairs can be adequately illuminated, with either a lantern over the doorway or with a pair of lanterns on either side of the door, mounted high enough to illuminate the stairs even when the doors are open. If the building is set well back from the street, additional light from lanterns on posts should also be considered. In many instances, flood lighting can be incorporated into post lanterns to illuminate the face of the building, or possibly to illuminate a special feature of the front entrance. Desirable effects can be introduced with the new lamps available today in design techniques which can accomplish multi-functions from one lighting source.

INTERIOR LIGHTING

As one enters the narthex, adequate lighting sources can be used either by means of recessed lighting, or by pendant fixtures to provide a bright, cheerful atmosphere with a light measurement of approximately 30 to 40 foot candles for this area.

Lighting in the nave or auditorium requires an interesting solution to satisfy both the architectural and illumination requirements. For many years, the major consideration given to nave lighting was the aesthetic effect—the design of the lanterns blending with the architectural design and spirit of the interior. This is just as important today, but in addition, modern church lighting must provide lighting efficiency. Church lighting differs from other types of lighting in that it must also consider the greater interest and awareness of how light is used to create a psychological mood, to provide aesthetic pleasure, and to draw attention to what we want to see.

In the selection of lighting for the nave of the church, one must constantly keep in mind the following objectives:

1. Soft light, next to music, is the best means of creating an atmosphere of warmth and solemnity, which one seeks and anticipates upon entering a House of Prayer. The twentieth century church must meet the spiritual and religious needs of the individual as he makes the transition from the turbulence of the outside world to the calm of the church interior. There is also the factor of a clear and growing consciousness among worshipping congregations that the events of worship are corporate, not private events; objective rather than subjective; active not passive; and appropriately joyfully serious rather than somber.
2. Lighting systems must be functional and flexible to meet the various needs of the church services and uses of the church building. Engineered lighting should be conditioned to conform to today's illumination standards, while maintaining glare-free comfortable brightness levels.
3. If hanging lanterns or lighting equipment are used, they should complement the architectural style of the building, harmonize with the details of the interior design, and contribute to its beauty and dignity. Lanterns should be located on or very close to the center line of each section of pews for appearance purposes. It is suggested that the lantern selected be of a physical size proportionate to the area in which it is going to be suspended. The width of the nave and the height of the ceiling must also be taken into consideration in the church which has an unusually high ceiling or is exceptionally wide. The lanterns may be scaled to incorporate both a horizontal as well as a vertical element in its over-all design. The mounting height is determined by the spacing between outlets to assure an even distribution of illumination throughout the pew areas. For a quick, rough calculation, it is comparatively safe to figure approximately 4 to 5 watts per square foot of the area to be illuminated to provide approximately 15 to 20 foot candles as an average level of illumination at pew height.

In many of the new church design concepts being created by architects, lantern equipment cannot be used. It is then necessary to design an engineered lighting system which will provide adequate down lighting for comfortable reading at pew levels, and a side distribution of illumination—or possibly indirect lighting—to reveal and accentuate the details of the interior. Whatever the lighting scheme, it should harmonize with the interior architectural styling of the church, thereby becoming an integral part of the whole.

Many churches today are using both suspended units and indirect or direct downlight units with pleasing and attractive effects.

The calculation of wattage per square foot indicated above is based upon a lighting system where the source of light is approximately 14 to 16 feet above the floor. Where higher ceilings are involved, and indirect or direct downlight systems are used, the relationship of wattage required per square foot can increase substantially. The type of lighting system selected will, of course, affect the initial installation costs as well as the operational costs over the many years for which it will be used.

Because of the many functions which occur in the nave of the church, it is recommended that the wiring be on at least two circuits so that the main source of illumination can be turned off during a sermon or during ceremonies where a high intensity of illumination over the pews is not required. A dimmer system could also be considered to help create the flexibility which is so desirable in the church lighting system. Advantage should be taken of new lamp developments. There have been many advances in design and performance for wider distribution from the lamp with greater intensity and longer lamp life.

Maintenance and relamping are also problems which must be considered. In many cases, it is necessary that the custodian climb stairs, ladders and catwalks to reach the fixtures for relamping. Quite often this climb is equivalent to three or four stories, and experience has shown that over the course of a few years such a lighting system often becomes ineffective due to the reluctance of the caretaker (generally an elderly man) to make the tedious climb aloft until three or

(Continued on Page 18)

St. Michael's Episcopal Church, Pineville, Louisiana



Church Complex

Program

To design a Church Complex for the Episcopalian Community of a small Louisiana town. The Church Building to accommodate 300 parishioners. The Parish House to provide space for social functions, Church School for Sunday instructions, and Day School for nursery use.

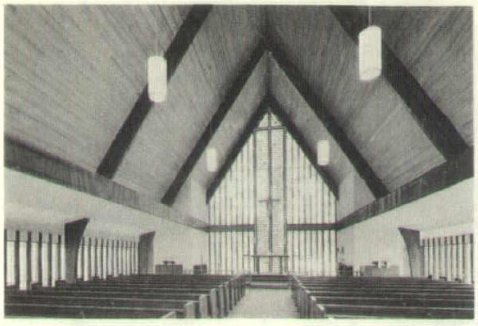
The site is located on a pine covered hill, the apex of which is the intersection of two streets. The slope of the site is from this intersection 18 feet down to the opposite rear corner of the lot. The lot size is approximately 280′ x 720′.

The buildings were so located on the site that the longitudinal axis is parallel to the sloping contours resulting in a minimum loss of trees and the best advantage of vista from within the buildings. This faced the buildings toward the apex of the hill and facilitated a level approach from the two streets to the parking area, drive and entry platform.

Data

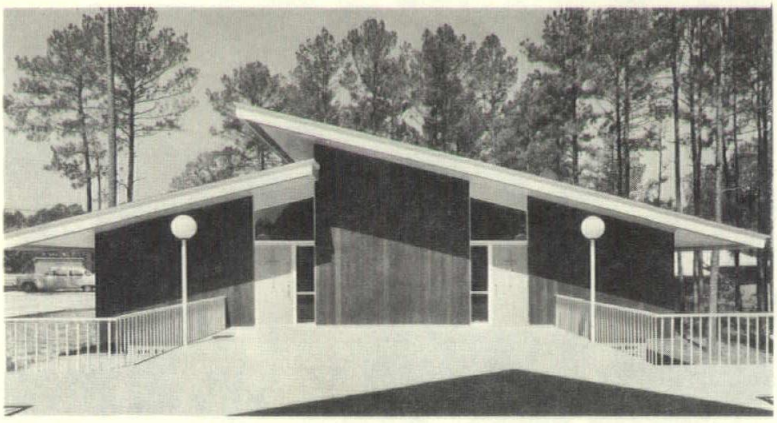
The building is raised on continuous concrete masonry walls on concrete footings with wood sills, floor joists, laminated wood arches and wood deck, wood roof joists and composition shingles. The exterior finishes are redwood siding, painted metal window frames and glass. Interiors are finished in redwood, gypsum board and walnut, with painted metal windows and glass. Year-round air conditioning has been provided.



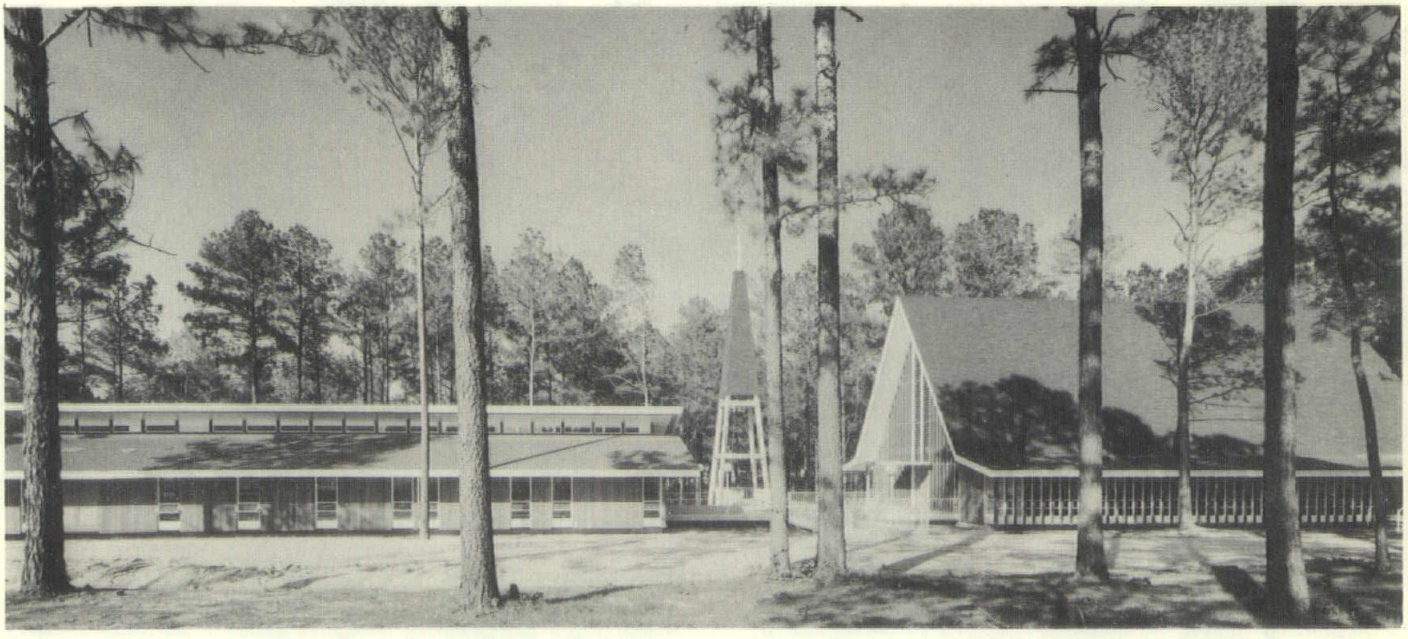


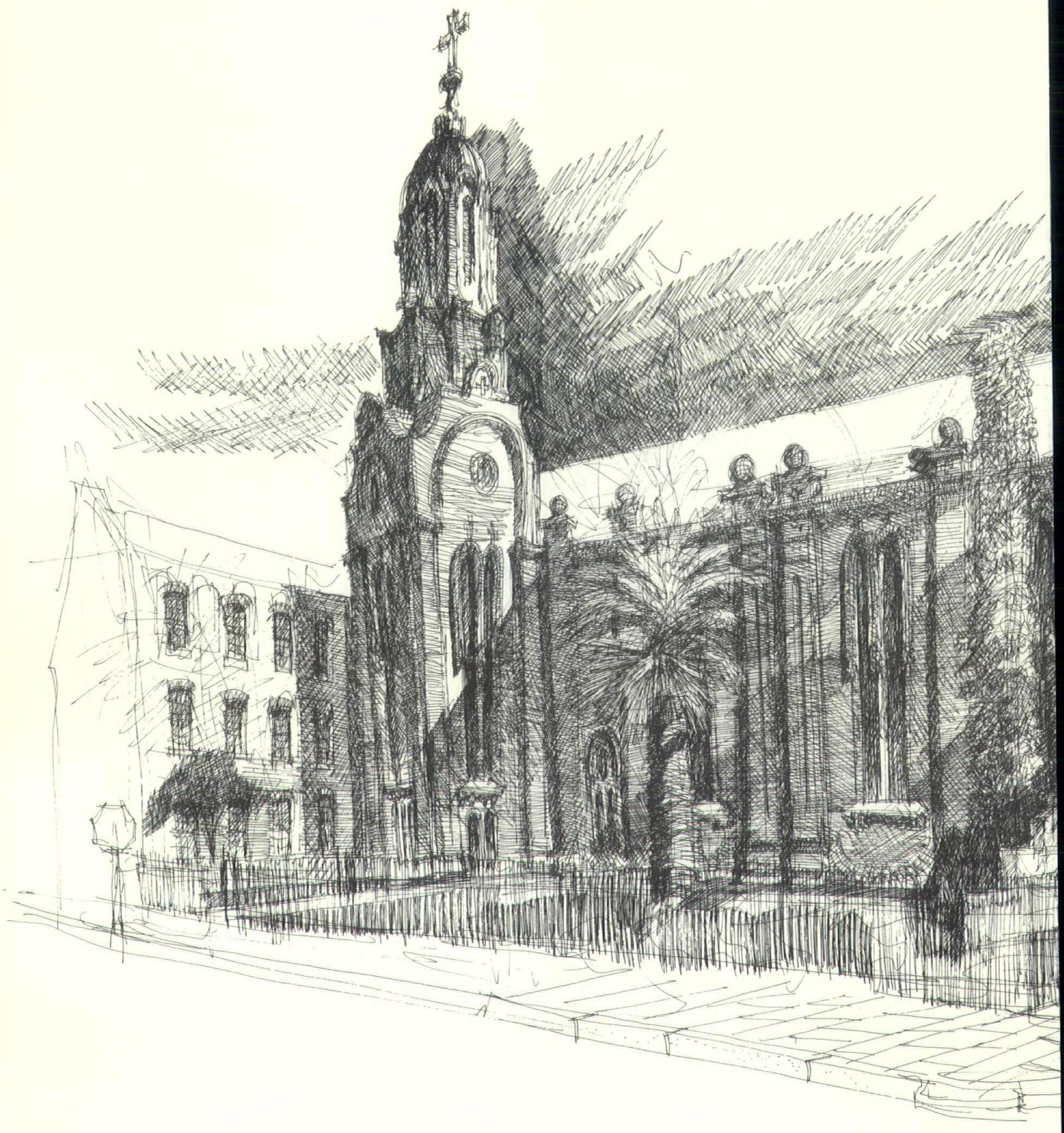
Church @ full	**3,750 Sq. Ft.**	**76,145 Cu. Ft.**
Parish House @ full	**4,800 Sq. Ft.**	**55,200 Cu. Ft.**
Entry Platform @ ¼	**475 Sq. Ft.**	
Total	**9,025 Sq. Ft.**	**131,345 Cu. Ft.**

Total Cost — $138,620.00
Cost . . . . . **$15.36/Sq. Ft.** **$1.06/Cu. Ft.**











Irish Chanel Baroque

In the heart of New Orleans' nineteenth Century Irish Channel, one comes unexpectedly across this moving structure — a virtuoso performance in brick baroque. One of a series of brick churches erected in New Orleans, this one, St. Mary's Assumption, was completed in 1858. All exterior details are executed in this one material—molded, corbelled, arched, domed, or otherwise. Of particular interest structurally are the upside down relieving aches just above grade line and visible here.

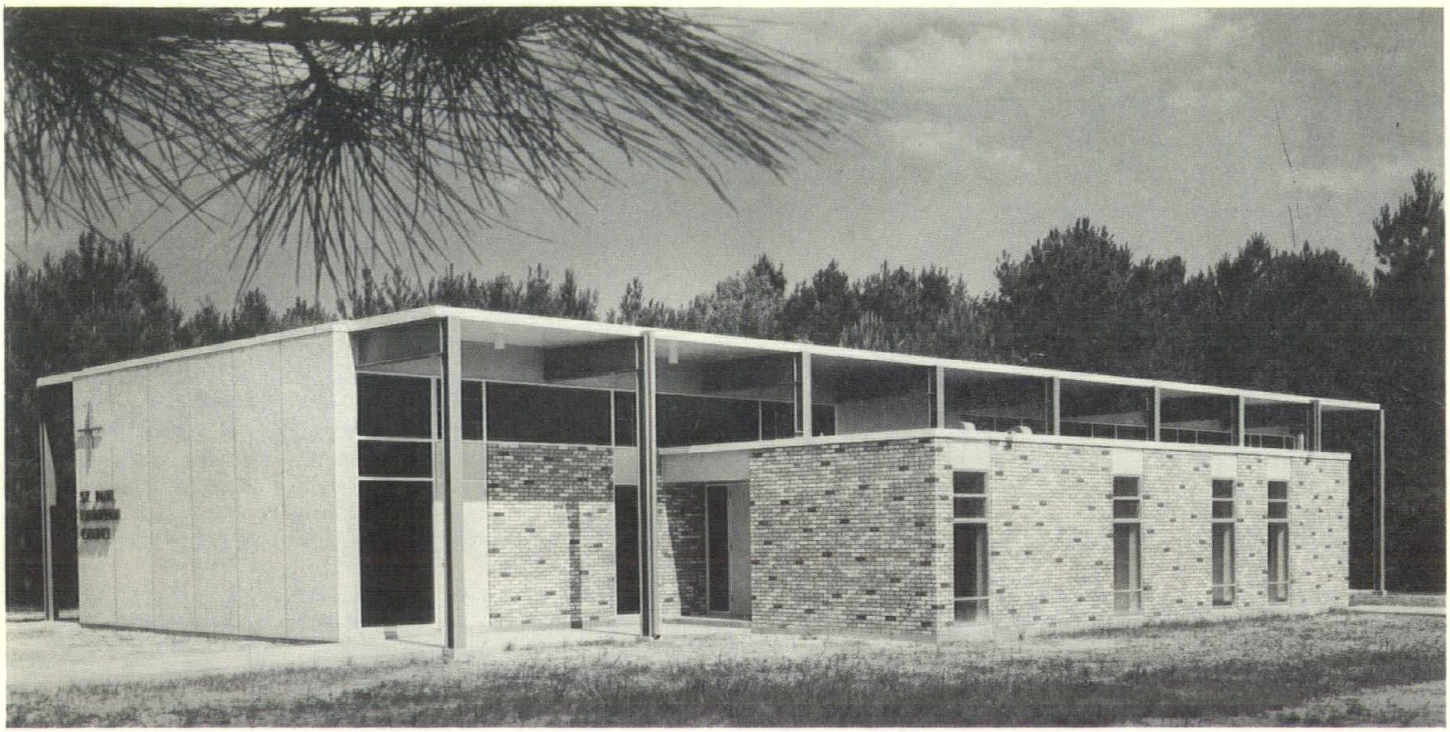
As I tried to enter this building an ancient parishioner passed and told me sadly that "the church had been condemned after Hurricane Betsy, but that it was beautiful inside." Her judgment was confirmed by a glance through an unsealed window. Even in its deserted and deteriorating present condition one could sense the powerful architectonics and a Piranesque-like play of space, light and dark — that would have pleased Bernini or Vignola. One wonders at the fascinating story that must lie behind this transmittal of the Baroque style to New Orleans—and the history of this now doomed structure. Tempting facets of this story reveal themselves on a walk around this complex—the name of Father Seelos, of the Redemptorist fathers, the existence of a somewhat similar almost contemporary church building exactly across the street.

In a densily built area now distinguished by its urban squalor, this complex lends a green corner and two or three landscaped closes to its neighborhood—the type of breathing spaces which make urban life tolerable.

It is apparent that this was a structure beloved by its parishioners and that the architect and his structure have served their century well in this tempestuous neighborhood.

Student Center and Chapel, Southeastern, Louisiana

"TOWN AND GOWN"



Program

Design a Student Center and Chapel to serve the needs of a local Parish and Lutheran Students attending Southeastern Louisiana College. Primary consideration must be for the students.

Site

Flat corner location directly across from baseball field on the College campus. Site heavily wooded with pine trees.

Design Solution

In arriving at a solution for this "TOWN AND GOWN" facility, a simple Greek Cross plan was used, which lent itself to a very functional arrangement of the spaces required. The chapel has a seating capacity of 150, but with the use of sliding glass doors, and large expanse of glass the chapel flows into the Lobby and then into a large fellowship hall, allowing a seating total capacity of 400.

The high roofed area unifies the Chapel and Fellowship Hall, and the two low wings are connected by the "H" shaped Lobby, which provides easy access to all parts of the building.

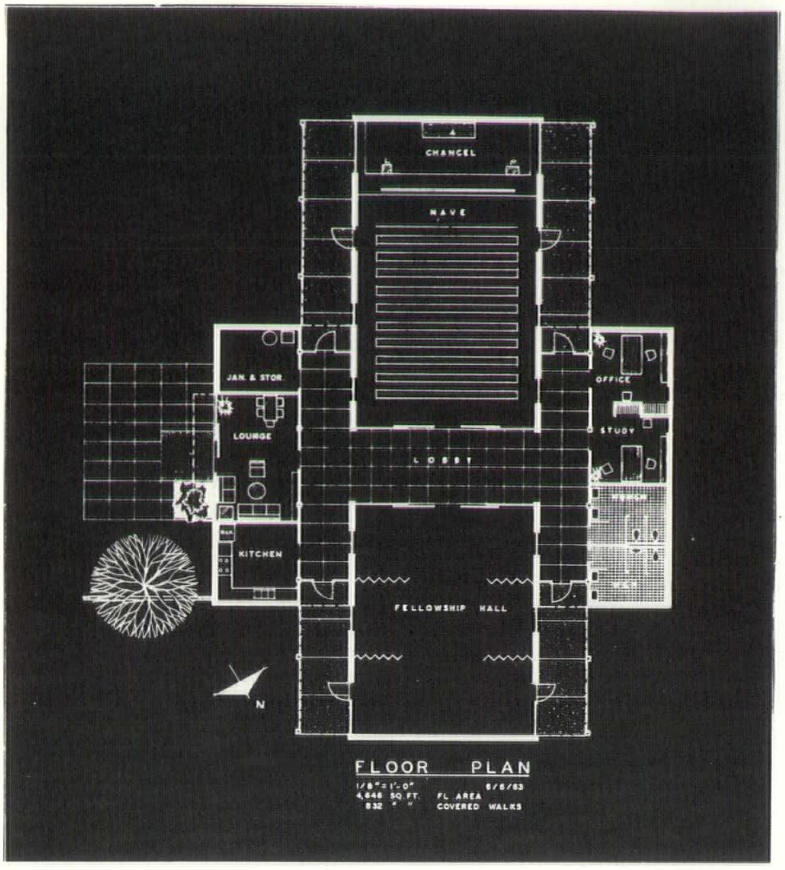
All chancel furniture was designed by the Architect and the pews and other furniture were selected by the Architect.

Construction and Materials

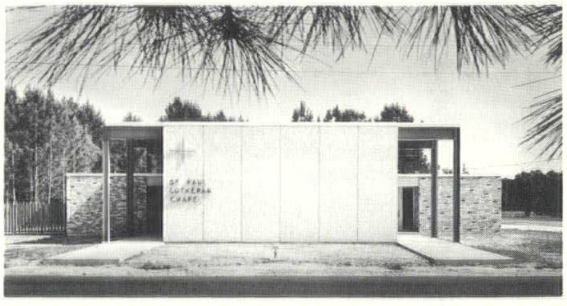
The structural system is an exposed rigid steel frame over the high roof area, covered with 3" x 6" white fir decking. The lower roof areas utilize conventional wood framing on load bearing brick veneer walls. Both end walls are masonry covered with an aggregate plaster composed of washed run pea gravel. The same material is repeated in the Chapel on the Chancel platform, altar and cross over the altar.

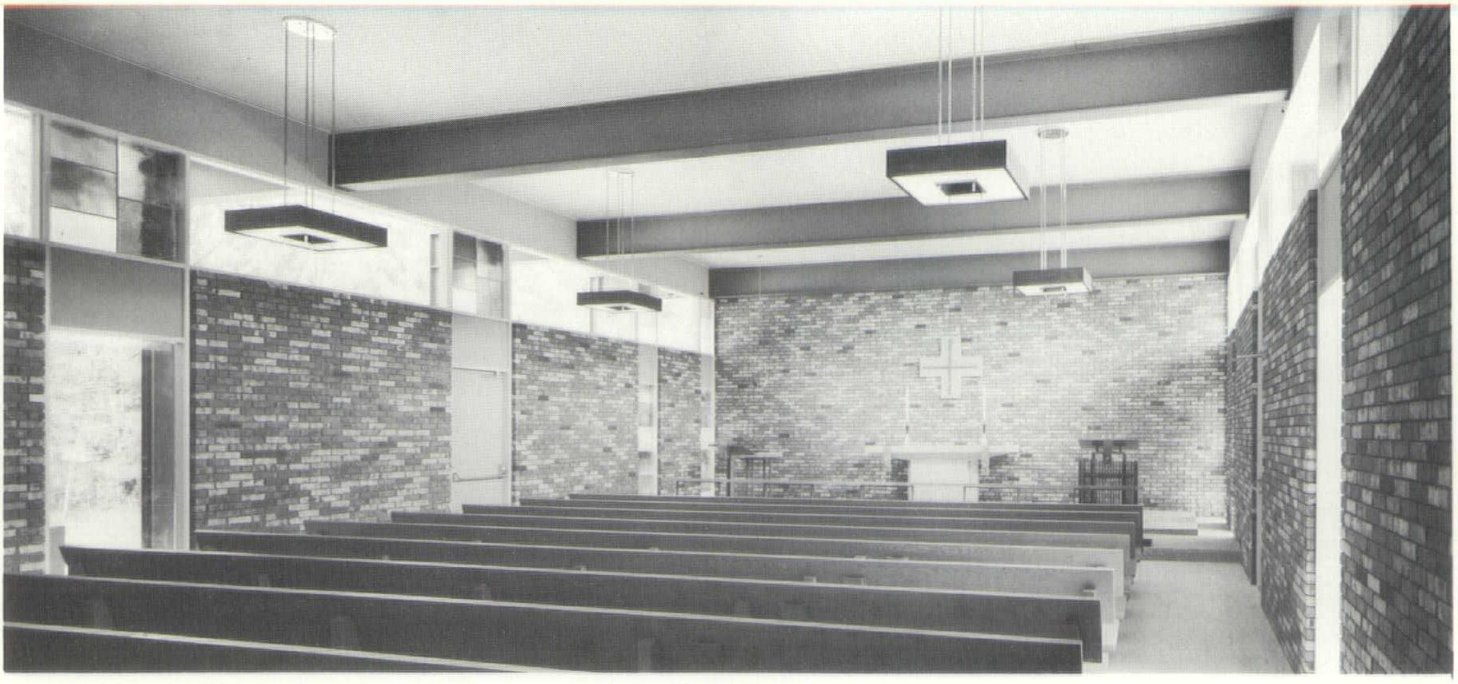
Other materials used are vinyl asbestos tile and ceramic tile on the floors; wood deck and acoustical tile on the ceiling; brick, wood paneling, and vinyl wall fabric on gypsum board walls.

The facility has year-round air conditioning with separate units serving the Chapel and student areas. Electrical fixtures were specifically chosen to blend with the overall design and use of the building.


CHANCEL
NAVE
JAN. & STOR.
LOUNGE
OFFICE
STUDY
LOBBY
KITCHEN
FELLOWSHIP HALL
N
FLOOR PLAN
1/8"=1'-0"
4,648 SQ. FT. FL. AREA
832 " " COVERED WALKS
8/5/63







St. Gabriel the Archangel Church, New Orleans, Louisiana

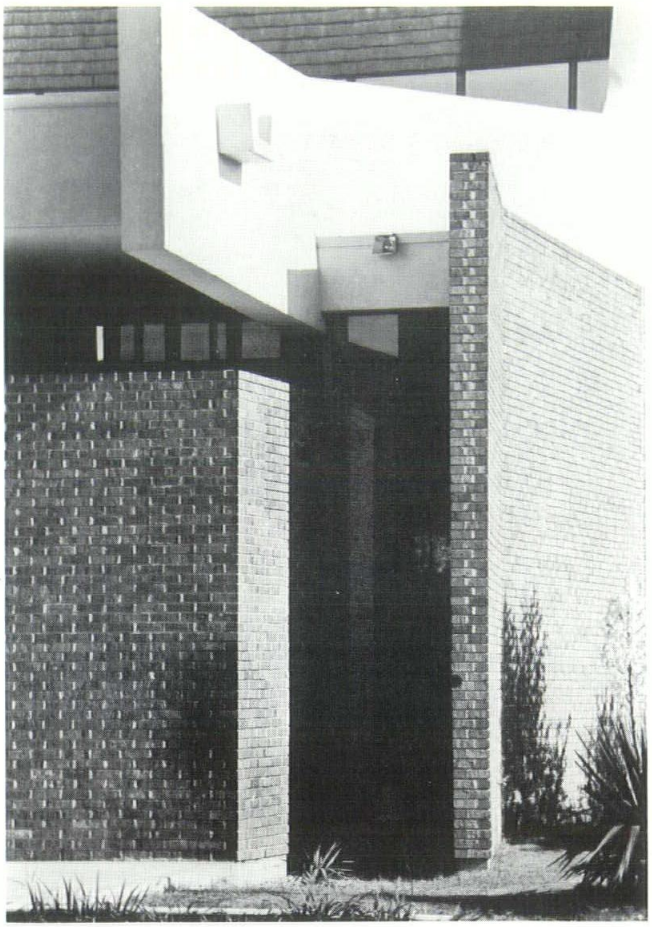
The Church for St. Gabriel the Archangel parish in New Orleans was commissioned shortly after the conclusion of the Ecumenical Council, and its design is a reflection of the new spirit of the Catholic Church as it was annunciated by that historic Council.

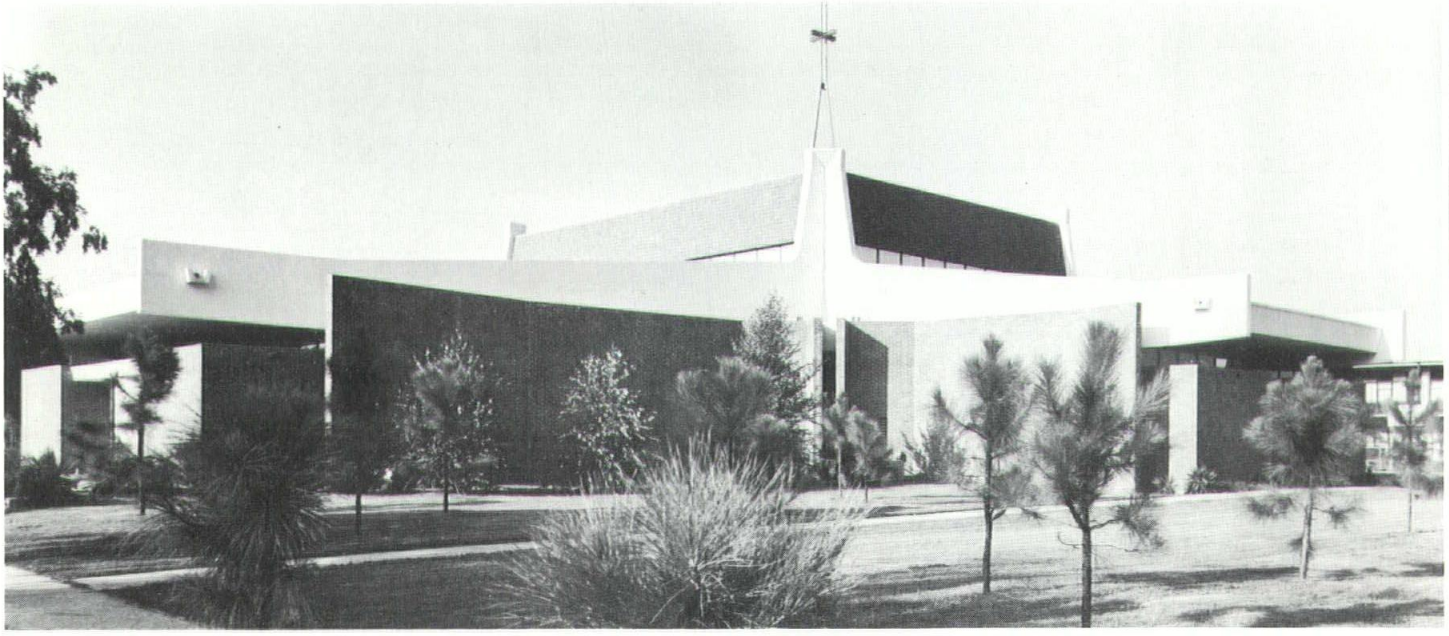
The plan evolved from the traditional cruciform arrangement with nave and transcept junctures broadened to express visually the unity of the congregation and to move the congregation into a closer, interacting relationship with the priest.

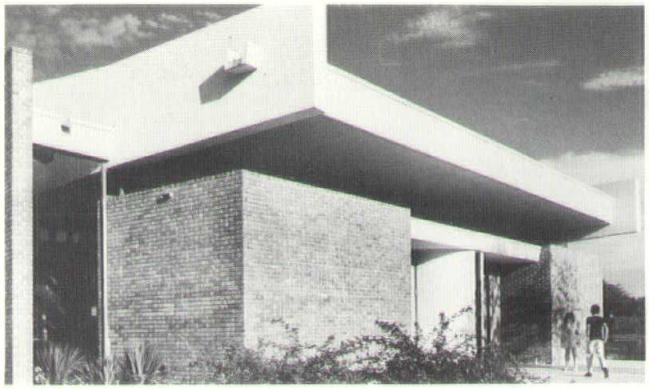
The main altar occurs at the central cross axis space and is elevated on a series of raised sanctuary platforms, with the highest platform supporting the altar, being circular in contrast to the angularity of the building. All interior color was limited to monochromatic earth tones as a muted backdrop to the vivid color of the priest's vestments.

The Church is situated in the center of an extensive, homogeneous residential community, and its form and siting were developed to harmonize with the scale of the surroundings while aesthetically acknowledging the significance of its role within the community.

The building seats 750 people, and was constructed at a cost of $175,000.



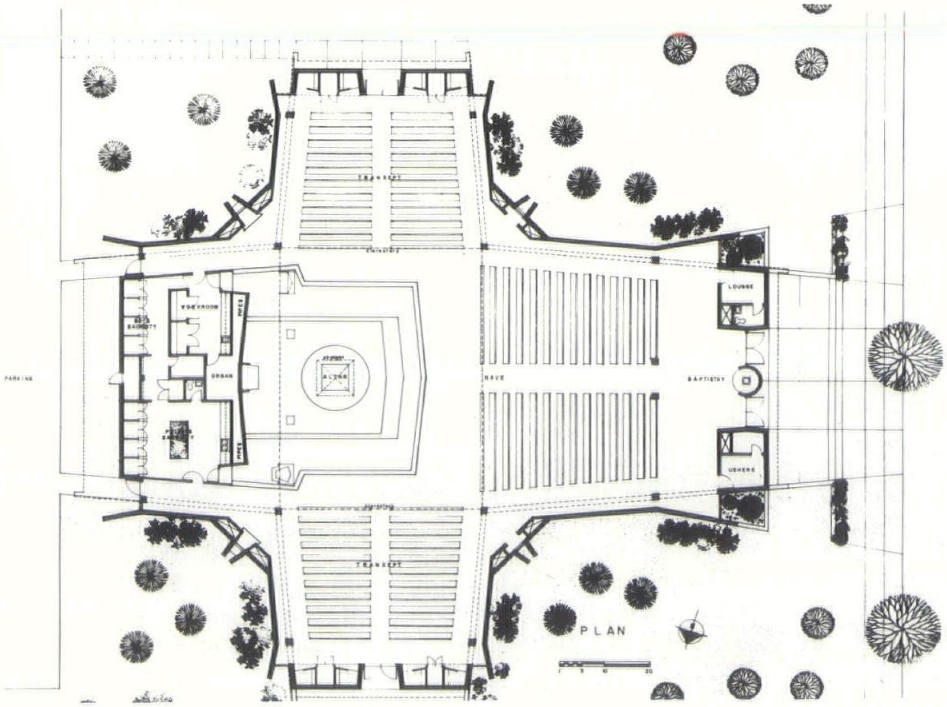


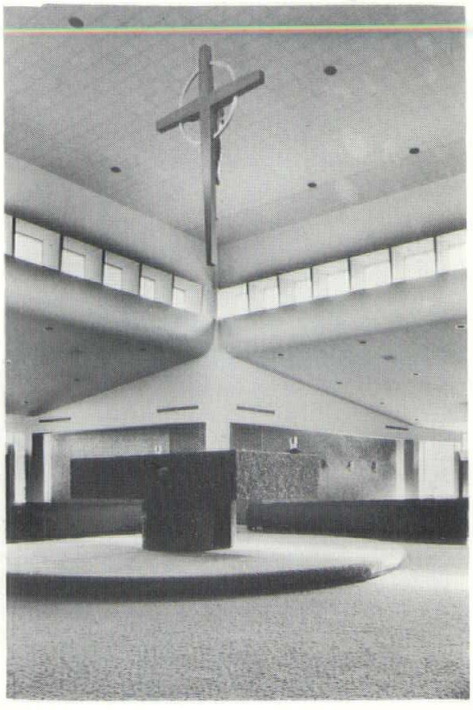


OGLE & ASSOCIATES
Structural Engineer

EDWARD ALBA & ASSOCIATES
Mechanical & Electrical Engineers







St. Henry Catholic Church, Lake Charles, Louisiana

Program

A Church designed to express the renewal of Catholic Church Liturgy resulting from the Vatican Council. Church to seat 750 to 800 people and to be within a budget of $225,000.00. The site is a flat treeless nine acres on which exists a small temporary chapel of frame construction. Also on the site is an existing rectory.

Technical Data

Structural: Drilled concrete shafts with reinforced concrete grade beams and slab. Brick cavity walls with laminated wood beams. Membrane roofing on plywood decking, with a sprayed acoustical ceiling. Oak flooring on wood studs were used for non-structural walls. Floors are carpet and terrazzo.

Mechanical: Total air conditioning is provided by forced air systems. The system is divided into four zones to provide flexibility for large and small assemblies.

Statistics: The gross area is 12,532 square feet, and the cubic area is 225,576 cubic feet. The total cost was $225,022.00 or $17.90 per square foot or $1.00 per cubic foot.





 (Continued From Page 7)

four fixtures require servicing. This is a specific reference to recessed lighting, when it is used as the only source of illumination in the church. Where hanging fixtures are used, consideration should be given to lamps which have a longer lamp life, 2,000 to 4,000 hours. If the fixtures are suspended much over 14 or 15 feet above the floor, hand-operated or electric power winches for lowering the fixtures, allowing easy access for lamp replacement and cleaning, may offer a solution.

Attempts have been made to use fluorescent lighting in the nave of the church; however, experience has shown that it is not too acceptable because its coldness and consequent color loss are generally unsympathetic to the proper psychological effect desired in church lighting. This is not to say that fluorescent lighting does not serve its own function when properly used, but only to suggest that it is not conducive to the proper atmosphere in church interiors. Occasionally fluorescent lighting can be used as supplementary illumination from side coves. Care should be taken in using coves to avoid bright streaks on the ceiling fading off rapidly. Undesirable shadows can result where the light hits purlins or other protrusions on the ceiling.

CHANCEL LIGHTING

The climax of the interior architecture of the church is found in the chancel area, which should be softly illuminated yet highlighted from concealed sources. Accent lighting is given to religious art objects, enhancing their beauty and symbolic meaning in the ceremonies and service. Accent lighting is also given to the altar, the lectern and the pulpit. Approximately 40 to 60 foot candles are recommended for this area, though this may be higher. Approximately double the lighting intensity is recommended for these areas in contrast with the moderate lighting intensity in the nave. This will hold the worshippers' attention and will also bring out the colors and inherent beauty of the altar, chancel furniture, decorations, robes, etc. Adjustable flood lighting reflector fixtures, using both flood lamps and spotlamps can be concealed behind beams or projections to provide controlled illumination for the chancel area. In some cases, color filters can be used with the floodlamps to create the desired effect. Lighting of the pulpit and lectern should be pleasing and attractive rather than theatrical.

Supplementary illumination could also be considered for the choir area, if it is included within the confines of the chancel. In many cases, provision should be made for separate lighting for the choir for practice sessions.

For other areas in the church building, such as the narthex, balcony, under balcony, sacristies, etc., ceiling type fixtures, recessed or pendant lanterns can be selected to match or harmonize in design and detail with the fixtures used in the main areas of the church. These generally can have the same ecclesiastical finish so that there is a continuity of fixture design and appearance throughout the entire building. Similar types of fixtures or fluorescent fixtures should be selected for the Fellowship Hall, classroom areas, etc.

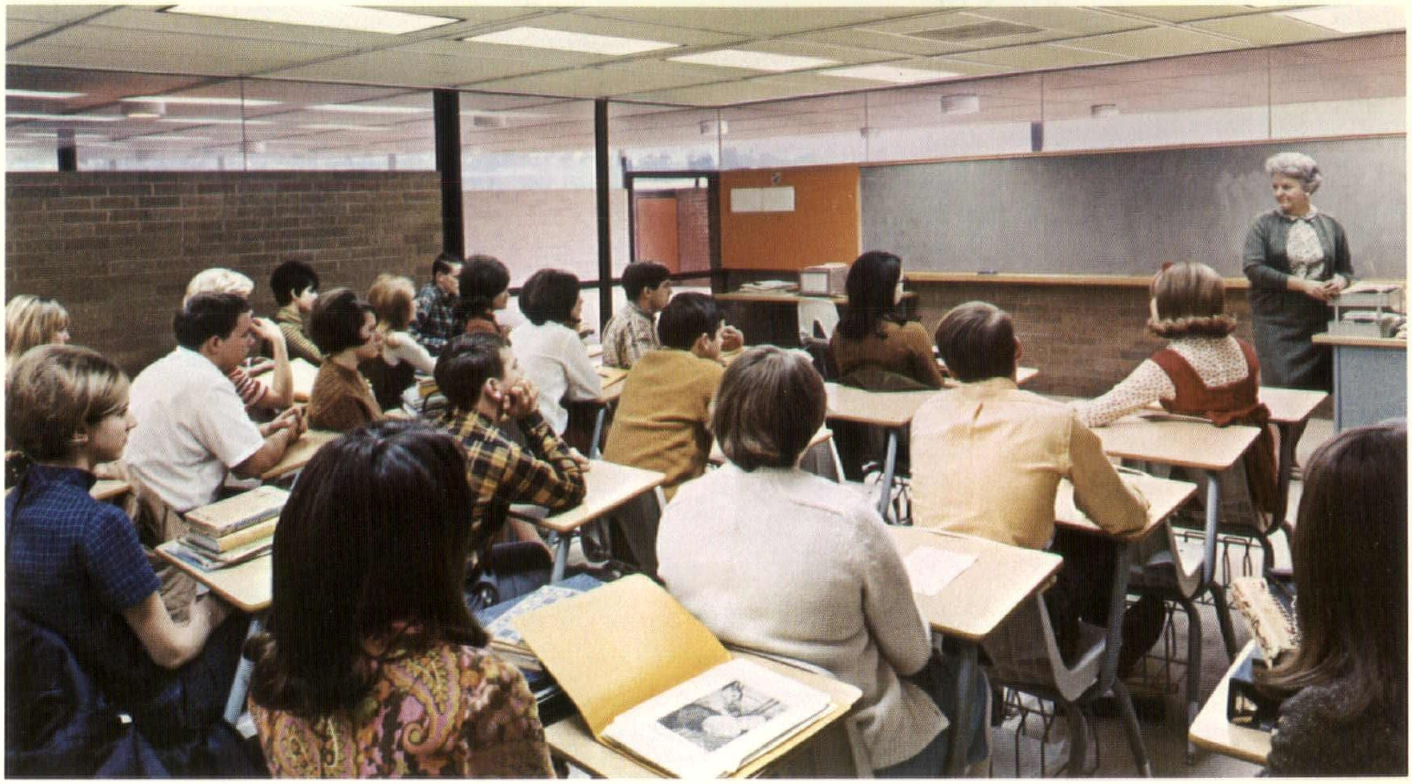
While we have concentrated primarily on new church design up to this point, many of the items referred to apply just as strongly to the church which is remodeled and requires new lighting. Whether one is planning the lighting for a new church or for the remodeling of an older one, consideration must be given to the wiring which is to be used with the new lighting system. Care must be taken to insure adequate wire load capacity with consideration for future expansion of the lighting system. The average life of a church lighting installation should be between 25 and 35 years. We speak in terms of 20 foot candles as being adequate for lighting in the nave today. However, as lighting standards continue to increase, it is conceivable that in ten years the recommended practice for church lighting will call for 30 to 35 foot candles. If the lighting system which has been selected is in keeping with the architectural design of the interior—if it is properly sized for the area in which it is used or suspended—it should be possible merely to increase the lamp wattage or lamp size to increase the level of illumination required in order to have an up-to-date lighting system. It is much less costly for the engineer to specify more wire capacity in the ceiling today to allow for future expansion of the lighting system than it would be to replace the wiring completely 10 or 15 years hence.

All lighting fixtures should bear the Underwriter's Label of Approval. This indicates that the fixture has been manufactured to comply with the high standards of the Fire-Underwriter's Code for the church's protection.

The selection of the finish on lighting fixtures or the color of glass to be used (if hanging fixtures are considered) will depend entirely upon the interior decor of the church. The finish of the fixture should blend with other colors in the building. Proper preparation of the metals, such as electro-copperplating before applying hand-toned ecclesiastical finishes and quality materials used in the finishing process will assure durability and long life. A wide selection of glass is available and consideration should be given to the windows in the church, the colors and lighting effects desired. In many cases churches use colored art glass in the windows; these can be repeated in the lighting fixtures. Where faceted glass is used, fixture designs incorporating faceted glass panels can also be considered. The selection of materials is indeed a very important matter if one thinks in terms of the longevity of a church lighting system. While plastics may have certain decorative values or weight factor considerations, serious consideration should be given to their use 10 and 15 years from now with respect to increased lamp wattages, durability, etc.

There is no limit to the life expectancy of a church structure. Under normal circumstances—with due allowance for population shifts, etc.—it continues from generation to generation. Church architects and lighting engineers have the knowledge and experience to work together to install a church lighting system which will be effective and functional. It can be more than a symbol; it can be a definite part of worship and a significant one. Since lighting is important not only to the architect of the building, but also in its functional aspect of "light for seeing and atmosphere," every sensible step should be taken to insure a good lighting installation. The architect should review the engineer's recommendations to see that they fulfill his requirements. Consider the lighting system; consider the maintenance problems; and give some thought to 5 or 10 years hence. The ultimate cost is less and the satisfaction is greater when the lighting in the church is designed and engineered objectively. Utilize the knowledge and draw upon the experience of the qualified manufacturers of church lighting equipment to resolve not only the simple, but also the very complex lighting requirements of the church. Lighting manufacturers have had broad experience, have seen a great deal of what is being done, know where the errors have been made, and are skillful, cooperative, and trained co-workers with the architect. ■

There's nothing new or exciting about brick schoolhouses...



except... Double Wall Systems by Acme Brick.

Brick wall outside. Brick wall inside. Put them together and gain double helpings of:

BEAUTY. The color, texture and pattern of interior brick walls create a classroom environment that invites better attendance, better attention.

QUIETNESS. Brick Double Walls provide improved sound control that makes it easier for teachers to teach, easier for students to learn.

ECONOMY. Brick placed back-to-back provide superior insulative qualities that hold down heating/cooling costs. And the more brick you have, the less work there is for the maintenance crew.

PERMANENCE. Brick's warm beauty endures. It's there for everyone to enjoy. Now. And generations from now.

SAVINGS. Construction is simpler because you have fewer crafts to coordinate. Faster, too, because the walls are finished when you top them out.

Nothing new about brick schoolhouses? Don't you believe it! Write for literature on Acme Brick Double Wall Systems. Technical assistance is yours for the asking.

ACME BRICK

new dimensions in building

SALES OFFICES: ALEXANDRIA • BATON ROUGE • LAFAYETTE • LAKE CHARLES • MONROE • NEW ORLEANS • SHREVEPORT **PLANT:** BATON ROUGE

TITAN-ALOY

The maintenance free metal. Economical and immediately available.

....Or call or write....
DOUG HARPER
(318) 868-5374
P. O. Box 5202
Shreveport, La. 71105

When should a new building's telephone system be planned?



While the blueprint is still on the drawing board. In time to plan for present and future communications needs. To build in adequate underfloor ducts, conduit and riser slots, space for pay telephones, switchboards and equipment rooms. Need help planning communications systems for *your* clients? Call South Central Bell and ask for the Architects and Building service. There's no obligation or cost to you or your client

South Central Bell

Quality timber..Quality processing..Quality products



ACW

offers you promptest shipment by land or sea

American Creosote Works, Inc.

New Orleans, La.
(Zip 70118)
P. O. Box 4008
504 861-1455

Pensacola, Fla.
(Zip 32502)
P. O. Box 751
904 438-4629

Jackson, Tenn.
(Zip 38301)
P. O. Box 1444
901 427-8561

Houston, Tex.
(Zip 77019)
P. O. Box 13378
713 524-7957

Chicago, Ill.
(Zip 60022)
P. O. Box 8, Glencoe, Ill.
312 835-0608

frank lotz miller
Architectural Photography

Member of
Architectural Photographers
Association

1115 Washington Avenue
New Orleans, Louisiana
Telephone TW 5-3680

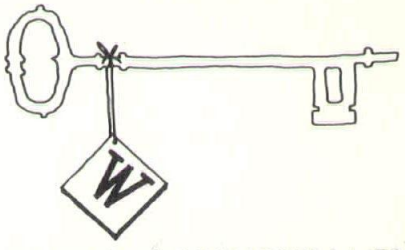
PORETTE by Hallmark Chemical Corporation
Seamless - Resilient Flooring

Durable — Resilient — Permanent Bond — Infinite Variety — Design Versatility — Installed only by trained applicators — Written Unconditional Guarantee — Manufacturing Plant in Baton Rouge —

Distributed By:
Southern Floor Company, Inc.
822 Neosho St., Baton Rouge, La. 70802
(504) 348-5161

JNO. WORNER & SON, INC.
BUILDERS' HARDWARE

DISTRIBUTORS OF
YALE LOCKS AND HARDWARE
SARGENT LOCKS AND HARDWARE
SCHLAGE LOCKS



401-405 DECATUR STREET • P. O. BOX 2563 • NEW ORLEANS, LA. 70130
PHONE 529-2592

TITAN-ALOY

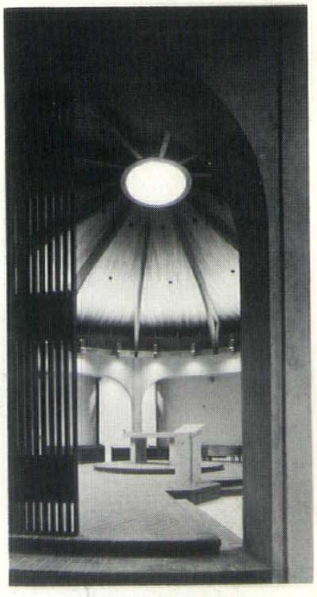
The maintenance free metal. Economical and immediately available.

....Or call or write....
DOUG HARPER
(318) 868-5374
P. O. Box 5202
Shreveport, La. 71105

For positive protection against termites and decay, use WOLMANIZED pressure-treated lumber anywhere wood is near the ground or in contact with masonry— Get full details from your builder or architect.

CENTRAL CREOSOTING CO., INC.
Route 1, Slaughter, Louisiana
Baton Rouge - 342-9793
Clinton - 683-8297

ARCHITECTURAL PHOTOGRAPHY



DAVE GLEASON
1766 Nicholson Dr.
Phone 342-8989
Baton Rouge, La.

THE LOUISIANA ARCHITECT
Suite 200 — Capitol House Hotel
Baton Rouge, Louisiana 70821
— Address Correction Requested —

Mr. William H. Scheick
The American Institute of Architects
1735 New York Ave. N. W.
Washington , D.C. 20006

BULK RATE
U. S. POSTAGE
PAID
Baton Rouge, La.
Permit No. 389



CHURCH IN NEW MEXICO

LAMINATED IN LOUISIANA

ST. PAUL METHODIST CHURCH
Las Cruces, New Mexico

Project Architect: WILLIAM D. BOYD & ASSOCIATES
El Paso, Texas

Architect: NESMITH LANE & ASSOCIATES
El Paso, Texas

COCO

RONALD A. COCO, LAMINATING DIVISION
P. O. BOX 73864 • SCOTLANDVILLE BRANCH • BATON ROUGE, LA. 70807